Development of The Euphuistic Style

By Chujiro SHIMIZU

I made a brief stylistic survey of Euphuism in the article which I wrote in the 'Studies and Essays' issued by the Faculty of Law and Letters of Kanazawa University in 1953. In the present short study I treat the Euphuistic style as a style prevalent in and common to the early Elizabethan authors and translators, and try to trace its historical development in the Elizabethan prose.

The word 'style' as was pointed out by J.M. Murry, has three distinct meanings : "style as personal idiosyncrasy, style as technique of exposition, and style as the highest achievement of literature".(1) The first meaning suggests the subjective side of the word, the second meaning the objective side, and the third meaning fusion of the both, it seems to me. In other words, the first meaning may be paraphrased as "the manner of expression characteristic of a particular writer",(2) and the second meaning as "a writer's mode of expression considered in regard to clearness, effectiveness, beauty, or the like".(3) The third meaning nearly covers the meaning of the word, 'art'. The word,' Sublime' used by Longinus or the expression, 'the Grand Style' by Prof. Saintsbury(4) best explains the character of the third meaning.

Euphuism may more properly be regarded as a style in the second meaning than a style in the first sense. In other words it may be considered as a periodical style(5) rather than the individual style,

(1) J. M. Murry : The Problem of Style, p. 8.
(2) N. E. D. Style.
(3) ibid.
(4) G. Saintsbury : Shakespeare and the Grand Style (Essays and Studies, 1910)
(5) Cf. E. Ermatinger : 'Zeitstil and Persönlichkeitstil.' (Deutsche Vierterjahrsschrift 1926. p. 615) Man kann Stil als Künstlerischen Ausdruck einer zur geistigen Einheit gewachsenen Gestalt bestimmen, wobei unter gestalt in diesem weiten Sinne nicht nur die einzelne Persönlichkeit, sondern jede geschichtliche Lebensform, die als organische-geistige Einheit empfunden wird, zu begreifen ist, also sowohl die Begriff Zeit, Volk, Kunstgattung, wie auch zeitlich bedingte, in sich geschlossene Erlebnisepochen der Persönlichkeit.

because Euphuism with its elaborate rhetorical devices is not Lyly's own invention but a historical product of the authors both native and foreign. Many studies and theories have been put forward to explain the origin of Euphuism. So far as I know, the following studies are outstanding amoug them: Dr. Landmann's dissertation, 'Der Ephuismus' ; R. W. Bond's introductory essay in Lyly's Complete Works, J. D. Wilson's 'John Lyly' ; L. Wendelstein's 'Vorgeschichte des Euphuismus,' and V. M. Jeffery's 'John Lyly and the Italian Renaissance.' These studies can be classified into three groups : the group insisting on the Spanish origin, to which belong Dr. Landmann and Mrs. Humphry Ward ; the group indicating the Italian influence upon Euphuism, to which belong Prof. Morley and Jeffery ; the group stressing the importance of the influence of the British literary tradition, though admitting foreign influence to some extent, to which belong R.W. Bond, J. D. Wilson and L. Wendelstein. As for me I cannot but admit the views of the third group are orthodoxy, but, I think, all these influences both native and foreign worked together for building up the Euphuistic style as the 'Zeitstil' of the early English Renaissance.Following in the steps of these eminent scholars I shall briefly survey the history of the Euphuistic style.

For convenience sake let us here recapitulate the characteristics of Euphuism in the words of Dr. Landmann. "Wenn wir noch einmal die charakteristischen Merkmale des Euphuismus kurz zusammenfassen, so finden wir dieselben in der eigentümlichen Kombination der Antithese mit der Alliteration, der Assonanz, dem Reim und dem Wortspiele, in der Vorliebe für die die Konformität und Korrespondenz paralleler Sätze, der Häufung rhetorischer Figuren, wie Klimax, rhetorische Fragen, Einwänden, welche er selbst beantwortet, Wiederholung desselben Gedankens in anderer Form, ferner in den überladenen Anspielungen aus dem Altertum und Vergleichen aus dem täglichen Leben, nebst der Vorliebe für Gleichnisse aus der Naturgeschichte durch Heranziehung seltener Objekte mit wunderbaren Eigenschaften".(1) And among these characteristics, antithesis and repetition were recognized as fundamental principles of euphuistic rhetoric by C. G. Child.(2)

(1) Landmann: Der Euphuismus, sein Wesen, seine. Quelle, seine Geschichte. p. 25.
(2) Child C. G. : John Lyly and Euphuism. pp. 43—44.

As was suggested by Weymouth,[1] it was Aristotle who first attached an important significance to the 'antithesis' in a periodic sentence. He says as follows : "So far as the style is concerned, it is the antithetical form that appeals to us, e. g. 'judging that the peace common to all the rest was a war upon their own private interests', where there is antithesis between war and peace".[2] "The periodic style which is divided into members is of two kinds. It is either simply divided, or it is antithetical, where, in each of the two members, one of one pair of the opposites is put along with one of another pair, or the same word is used to bracket two opposites, as ····· 'It often happens in such enterprises that the wise men fail and the fools succeed' ; 'Nature gave them their country and law took it away again'. ····· Such a form of speech is satisfying, because the significance of contrasted ideas is easily felt, and also because it has the effect of a logical argument. ····· Parisosis is making the two members of a period equal in length. Paromoeosis is making the extreme words of both members like each other. This must happen either at the beginning or at the end of each member. ····· It is possible for the same sentence to have all these features together —— antithesis, parison, and homoeoteleuton".[3]

He also set a due value on 'illustration' which is another important characteristics of Euphuism. " We will first treat of argument by example, for it has the nature of induction, which is the foundation of reasoning. This form of argument has two varieties; one consisting in the mention of actual past facts, the other in the invention of the facts by the speaker. Of the latter, again, there are the two varieties, illustrative parallel and the fable (e. g. the fables of Aesop, or those from Libya). ····· The illustrative parallel is the sort of argument Socrates used. ····· Fables are suitable for addresses to popular assemblies:

(1) R. F. Weymouth : On Euphuism, p. 5.
"But in this most euphuistic clause so accurately is the clause ····· that one would almost suppose that Lilie had written it expressly to exemplify the observation of Aristotle, that it is possible for the same words to possess at the same time all these ; antithesis, equilibrium, and consonance."

(2) Rhetorica translated by W. R. Roberts, BK Ⅲ, 1410 b.

(3) Rhetorica. Op. Cit. BK. Ⅲ, 1409—1410.

and they have one advantage —— they are comparatively easy to invent, whereas it is hard to find parallels among actual events. You will in fact frame them just as you frame illustrative parallels; all you require is the power of thinking out your analogy, a power developed by intellectual training. "(1)

Thus Aristotle pointed out 'antithesis' and 'illustration' as powerful means of persuasion. And these two form the main stay of the Euphuistic style.

Cicero, well-known orator and maker of phrases, followed in the footsteps of Aristotle in the main when he discussed rhetoric in his 'De Oratore'. About antithesis he says as follows: "The very relation of the contrary effects makes a verse. That would be harmonious in a narration. 'Quod scis, nihil prodest: quod nescis, multum obest.' These things, which the Greeks call 'antitheta,' as in them contraries are opposed to contraries, of sheer necessity produce oratorical rhythm."(2)

Again he says, " A speaker must often use newly-coined words, and metaphorical language; and in the very construction of his periods he must often compare like with like, and parallel cases with parallel. He must have recourse to contrasts, to repetitions, to harmoniously-turned sentences, formed not like verse, but to gratify he sensations of the ears by as it were a suitable moderation of expression. And those ornaments are frequently to be employed, which are of a marvellous and unexpected character. " (3)

It was Quintilian who compiled various theories on rhetoric into a systematic whole.. His massive work, 'De Institutione Oratoria', exerted a far-reaching influence upon the later rhetoricians. He mentions of 'examples' as follows : "An orator ought to be furnished, above all things, with an ample store of examples, as well ancient as modern; since he should not only be acquainted with matters

(1) Rhetorica. Op. Cit. BK. Ⅱ, 1393 –1394.

(2) The Orations of Cicero trans. by C D. Young, p. 433. ('The Orator' of Cicero)

(3) Op. Cit. p. 506. ('Oratorical Partitions').

which are recorded in history, or transmitted from hand to hand as it were by tradition, or are of daily occurrence, but should not even be neglectful of the fictions of the more eminent poets; or even of precedents; and the latter sort are either supported by the sanction of antiquity, or are supposed to have been invented by great men to serve as precepts. " (1) Of antithesis he says, "Next to example, comparison is of the greatest effect. " (2) The word 'comparison' means antithesis in his usage.

The British Renaissance may be said to have begun with the study and imitation of the great classical authors. The British scholars and authors of the day wanted eagerly to attain the level of the two classical languages in their native. Roger Ascham who was not a blind admirer of the classical art but the supporter of purism in the vernacular language, says as follows : "As for the Latin or Greke tonge, everything is so excellently done in them, that none can do better; In the English tonge contrary, everything in a manner so meanly, both for the matter and handelynge, that no man can do worse. " (3) Again, "Bicause the prouidence of God hath left unto us in no other tong, save onelie in the Greke and Latin tong, the trew preceptes and perfite examples of eloquence, therefore must we seeke in the Authors onelie of those two tonges the trewe paterne of Eloquence, if in any other mother tongue we looke to attaine either to perfit utterance of it our selues or skilfull iudgement of it in others. " (4)

In these circumstances several books upon rhetoric were issued one after another. Some of them are Leonald Cox's 'the Arte or Crafte of Rhetoryke,' in 1524, Richard Sherry's 'Treatise of Schemes and Tropes' in 1550, Thomas Wilson's 'Arte of Rhetorique' in 1553, Richard Rainolde's 'Booke called the Foundacion of Rhetorike' in 1563, Henry Peacham's 'Garden of Eloquence' in 1577, Dudley

(1) Quintilian : Institute of Oratory, trans. by J. S. Watson, vol. II, p 414.

(2) Ibid. vol. I, p. 367.

(3) R. Ascham : Toxophilus, Arber's Reprint, p. 18.

(4) R. Ascham : Of Imitation : (Elizabethan Critical Essays ed. by G. Smith). p. 22.

Fenner's 'Arte of Logike and Rhetorike' in 1584, and Abraham Fraunce's 'Arcadian Rhetorike' in 1588. Almost all of them were written after the model of the classical rhetoricians such as Cicero, Quintilian, etc. Among them Wilson's work was remarkable and popular. Wilson, like Ascham, was a purist and stressed the importance of plainness and simplicity as an essential quality of style, disparaging 'inkhorn terms,' but as a teacher of rhetoric he followed Quintilian. About similitude he says as follows, "Similitudes are not only used to amplify a matter, but also to beautify the same, and to show a certain majesty with the report of such resembled things. ····· He that mindeth to persuade must needs be well stored with examples. ····· Examples gathered out of histories, and used in this sort help much towards persuasion. Yea, brute beasts which minister right good matter, considering many of them have showed unto us, the patterns and images of divers vertues. ····· Again in young storks, we may take an example of love towards their dam, for when she is old, and not able for her crooked bill to pick meat, the young ones feed her."(1)

In the early period of the British Renaissance there was no fixed standard in English(2); neither accepted grammar nor spelling. Besides there was a constant and vast influx of new words from the Continent which were called 'inkhorn terms' and became the butt of criticisms of the purists such as Cheke, Ascham, Wilson, and the others. Cheke says in his letter to Thomas Hoby as follows : "I am of this opinion that our own tung shold be written cleane and pure, unmixed and unmangled with borrowing of other tunges wherin if we take not heed by tijm, ever borrowing and never payeng, she shall be fain to keep her house as bankrupt. "(3)

From the above-cited quotations from Ascham, Cheke and Wilson we can see thet there were two movements working in the early days of this period : one is the move to attain the level of the classical

(1) T. Wilson : Arte of Rhetorique ed. by G. H. Mair, pp. 190 -191.

(2) Cf. G. Gordon : Shakespeare's English (S. P. E. Tract No. XXIX) p. 255.

(3) Castiglione's 'The Courtier' trans. by Sir Thomas Hoby, (Everyman's Lib.) p. 7.

languages by transferring their fine qualities. This move was supported by the classical scholars such as Erasmus, More, Elyot,and the others, and contributed much for enriching English, but sometimes it was carried to such an extreme as to try to Latinize, or Italianize, or Gallicize or Hispaniolize English and produce so-called 'inkhorn terms.' Then the other move came out to save English from its disorders. So-called purists insisted on the necessity of preserving the purity of the English language. They criticized the blind admiration for the foreign culture and languages, and stressed the importance of simplicity and plainness which could be found in their varnacular. As to the diction especially they deprecated inkhorn terms and urged the importance of plain words of daily use. After all these two moves combined and worked together and helped build up such a wonderful language as produced Shakespeare, it seems to me.

Now let us examine briefly the Italian and the Spanish influences upon the Euphuistic style through the studies of V. M. Jeffery, Dr. Landmann, R. W. Bond and the others. First let me quote some passages from the study of Jeffery: "Petrarchism was a feature of all European literatures in the sixteenth century, and the Petrarchists were especially prone to imitate the artificialities rather than the good qualities of Petrarca's sonnets. Serafino, who belongs to the fifteenth century shows a distinct preference for sound rather than sense. Repetition, alliteration, antithesis, parallel clauses, all play their part in forming his highly artificial style. ..... Nor were these devices confined to the poetry of the Petrarchists. They passed even into their prose. Bembo for instance has many passages in his 'Asolani' which are purely Petrarchistic in form, and closely resemble passages of 'Euphues.' "(1) After giving several examples of Bembo's sentences she continues, "Here are antithesis, similes grouped together, parallel clauses, sentence-balance, marked by alliteration. Many other such instances could be found in Bembo's prose. He, like so many of the Renaissance writers was influenced by both Petrarca and Boccaccio, as far as style was concerned, with the result that his prose shows

(1) V. M. Jeffery : John Lyly and the Italian Renaissance, pp. 125—127.

often excessive harmony, and, an exaggerated attention to sound and balance. ..... Lyly, like Bembo, seems to reveal the influence of both Petrarca and Boccaccio. ..... Boccaccio seems to have served as a model for a device which recurs again and again, namely the long soliloquy which consists chiefly of questions, or question and answer. This device is characteristic of much of Boccaccio's work, of the 'Filocolo'; and abovê all the 'Fiammetta.' " (1)

Further she quotes many passages from the Italian authors such as Castiglione, Betussi, Tullia d'Aragona, and Gauzzo whose favourite subjects were 'love,' 'friendship,' 'woman,' and 'morals', and compares them with the passages of 'Euphues', showing the similarities between them.

Among those authors' works Castiglione's 'The Courtier' was translated into English by Sir Thomas Hoby in 1561, and Guazzo's 'Civile Conversation' was translated from French into English by G. Pettie in 1581 who was the author of 'Petite Pallace.' Both of them are so-called 'Books of Courtesy' and had many similarities with 'Euphues' in both the manner and the matter. Let me take some passages from 'The Courtier' as the examples of his style." It behoveth hee (the courtier) have the understanding to set them (his good qualities) forth, and by comparison, and contrarietie of the one, sometime to make the othes better knowne : as the good painters with a shadow make the lights of high places to appear, and so with light make low the shadowes of plaines, and meddle divers colours together, so that through that diversitie both the one and the other are more sightly to behold, and the placing of the figures contrarie the one to the other is a helpe to them to doe the feate that the painters mind is to bring to passe. ..... Therefore litl speaking, much doing, and not praysing a mans owne selfe in commendable deedes, dissembling them after an honest sorte, doth encrease both the one vertue and the other in a person that can discretely use this trade. " (2) "Even as the Bee in greene medowes fleeth alwaies about the grasse, choosing out flowers : So shall our Courtier steale his grace from them that to his

(1) Ibid, p. 128,

(2) Castiglione's The Courtier' trans. by Hoby (Everyman's Lib.) pp. 94—95.

seeming have it, and from eche one, that parcell that shall be most worthie praise. And not to do as a friend of ours, whom you all know, that thought he resembled much Ferdinande the younger of Aragon, and regarded not to resemble him in any other point, but in the often lifting up of his heade, wrything therewithall a part of his mouth, the which custome the king had gotten by infirmitie. And many such there are that thinke that they doe much, so they resemble a great man in some what, and take many times the thing in him that worst becommeth him. " (1) ..... "Shall our Courtier be esteemed excellent, and in everything he shall have a good grace, and especially in speaking, if he avoide curiositie : into which error men run, and sometime more than other, certaine of our Lumbardes, which after a yeares travaile abroad, come home and beginne by and by to speake the Romane tongue, sometime ye Spanish tongue or the French, and God woteth how. " (2) In the above-given examples we can detect the Euphuistic style in embryo : a figurative illustration from Nature and the moralizing tone of speech.

Now let us see an example of Guazzo's 'The Civile Conversation' translated by Pettie. "Albeit these same ornaments and flowers of speache growe up chiefly in the learned, yet you see that nature maketh some of them to florish even amongst the common sort, unknowing unto them : and you shall see artificers, and others of low estate, to apply fitly to their purpose in due time and place, Sentences, pleasant Jestes, Fables, Allegories, Similitudes, Proverbes, Comptes, and other delightfull speache, varying from the Common fourme of talk, whiche hath no small force to content the hearers. ..... Hee which in wordes and outward shew pretendeth us great good will, and in his heart wisheth and worketh us yll, may bee signified, and set foorth by us with this onely worde (Dissembler) yet you shall heare some fine head (refusing to use that common worde, whiche very infants understande) which will tearme him a wolfe clothed in a sheepes skin. Another will say, that in the likeness of a Dove, hee caryeth the taile of a Scorpin : or, that he hath Honie in his mouth,

(1) Castiglione's. The Courtier' trans. by Sir T. Hoby (Everyman's Lib) p.45.
(2) Ibid. p. 49.

and a Rasor at his girdle. Another will call him a painted Sepulchre, sugred pilles, or gilted copper. Another will say, hee maketh shewe of the cuppe, but giveth blowes of the cudgell : or, that hee weepeth over his Step mothers grave. Some will crye, beware your legges, or will say, that he offereth you bread with one hand, and throweth a stone at you with another. " (1)

The quotations above-given from 'The Courtier' and 'Civile Conversation' show that 'taffeta phrases' and 'inkhorn terms' had swept the Italian courts before it became a vogue in the Elizabethan court. We may add the name of Bandello whose 'Tragical Discourses' was translated into English in 1567 by Geffrey Fenton. Wendelstein calls Fenton one of the founders of Euphuism. (2)

Now let us turn to the Spanish influence upon the Euphuistic style. Dr. Landmann maintains that the real father of euphuism is Antonio de Guevara. After giving many illustrations he says as follows: "The most prominent characteristic of Guevara's style is the parallism of sentences, parisonic antithesis, well-balanced juxta- or contraposition of words and clauses; and he has a predilection for pointing out the corresponding words by consonance and rhyme. There is no chapter in Guevara's books where these twin phrases do not at once strike the eye; they form the most prominent feature in Guevara's and Lyly's style."(3)

Guevara's work, 'Libro del emperador Marco aurelio con relox de principes' was published in 1527 and its fuller edition two years later. The book soon became famous all over Europe owing to its peculiar style which was called 'alto estilo.' It was translated into French by René Bertaut in 1531 and this French version was again translated into English by Lord Berners in 1534, and by Sir Thomas North in 1557. Lord Berners' version was entitled "The Golden Boke" and North's version "The Diall of Princes." Dr. Landmann compares these two English versions and asserts that Berners did not so closely imi-

(1) Guazzo's 'Civile Conversation' by G. Pettie, p. 63

(2) Wendelstein : Vorgeschichte des Euphuismus, p. 63.

(3) Landmann : Shakespeare and Euphuism (New Shakespeare Society Transaction 1880 -1886), p. 253

tate Guevara's style as Sir Thomas North who succeeded in reproducing the rhythmic cadence of Guevara's parisonic, antithetical clauses. Landmann says that in comparisons from nature, and a predilection for ancient mythology and history Lyly owed to Guevara and North. I will quote some passages from the version of North, 'The Diall of Princes.'

"The lack of a physician may cause danger in man's person, but the lack of a wise man may set discord amongst the people: for where there is any tumult amongst the people, a ripe counsel of a wise man profiteth more than a hundred purgations of rhubarb. Isidorus, in the fourth book of his Etymologies, affirmeth that the Romans were four hundred years without physicians, for Esculapius, the son of Apollo, was the last physician in Greece."(1)

"All women will speak, and they will that others be silent. All will command, and will not that they be commanded. All will have liberty, and they will that all be captives to them. All will govern, and will not be governed. Finally they all in this one thing agree, and that is that they will cherish them that love, and revenge them of those that they hate. Of that which before is said it may be gathered, that they make fools and slaves of the young and vain men, as enemies that fly them. For in the end whereas they love us most, their love may be measured; but whereas they hate us least, their hate exceedeth reason."(2)

In the North version we can find many antithetical or parallel clauses and sentences but few alliteration and scarce illustrations from the natural history. D. Wilson refutes Landmann's theory of the Spanish origin of Euphuism in the following points:(3)

1. Lord Berners' version in 1534 is not less Euphuistic than North's version in 1557, which was elaborately proved by Sidney Lee in the appendix to the Berners' translation of 'Huon of Bordeux' edited by Lee. Further Berners' prologue to his translation of 'Froissart'

(1) North : The Diall of Princes, (The Scholar's Library) p. 27.

(2) Ibid, p. 61.

(3) J. D. Wilson : John Lyly, pp. 21–43.

shows many characteristics of Euphuism : parallelism, repetition, rhetorical questions, classical references, and so on. "It means that Berners was writing euphuism in 1524 , five years before Guevara published his book in Spain."(1)

2. There had been the germ of euphuism and the atmosphere favorable for its growth in the English literature. Love of alliteration and balance of sentences are rather traditional than imported. Many of them can be found in the classical orators and homilies of the Early English.

3. We can find a complete Euphuist in George Pettie, author of 'Petite Pallace of Pettie his Pleasure' in 1576 and translator of the 'Civile Conversation' in 1581. Wilson gives the following passage from 'Petite Pallace' as an example of Pettie's euphuism. "As amongst all the bonds of benevolence and good will, there is none more honourable, ancient, or honest than marriage, so in my fancy there is none that doth more firmly fasten and inseparably unite us together than the same estate doth, or wherein the fruits of true friendship do more plenteously appear : in the father is a certain severe love and careful goodwill towards the child, the child beareth a fearful affection and awful obedience towards the father : the master hath an imperious regard of the servant, the servant a servile care of the master. The friendship amongst men is grounded upon no love and dissolved upon every light occasion : the goodwill of kinsfolk is constantly cold, as much of custom as of devotion : but in this stately estate of matrimony there is nothing fearful, all things are done faithfully without doubting, truly without doubling, willingly without constraint, joyfully without complaint : yea there is such a general consent and mutual agreement between the man and wife, that they both wish and will covet and crave one thing. And as a scion grafted in a strange stalk, their natures being united by growth, they become one and together bear one fruit : so the love of the wife planted in the breast of her husband, their hearts by continuance of love become

(1) J. D. Wilson : John Lyly, p.33.

(2) Ibid, pp. 40—41.

one, one sense and one soul serveth them both. " [1] Wilson concludes with the following remarks : "A true solution must find a place for foreign as well as native influences. And to say that the Spanish intervention confirmed and hastened a development already at work, of which the original impulse was English, is, I think, to give a due allowance to both."[2]

Wilson points out alliteration and antithesis (balance of sentences) as two chief characteristics of the native-grown Euphuism, [3] but I think we may add 'a pair of synonymous words' as a third element of native-born Euphuism.

Now let us trace the development of the Euphuistic style in the prose works of the British Renaissance. Alliteration is not peculiar to Euphuism only. Till the days of Chaucer it had been one of the chief characteristics of the English verse (e. g. in Beowulf, Piers the Ploughman, etc.). In prose it had sometimes been used for ornament and euphony. Let us take an example from Malory's 'Le Morte d'Arthur' : "What saw thou there ? said the king. Sir, he said, I saw nothing but the *w*aters *w*ap and the *w*aves *w*an." But it is in the prose of the early sixteenth century that alliteration and other rhetorical devices were used consciously. The first example may be taken from the work of Caxton who was the admirer and introducer of the beauty of the French language and culture.

"When I remember that every man is bounden by the commandment and counsel of the wise man to eschew *sloth and idleness*, which is *mother and nourisher* of vices, and ought to put myself unto virtuous *occupation and business*, then I, having no great charge of occupation, following the said counsel, took a French book and read therein many *strange and marvellous* histories wherein I had great *pleasure and delight*, as well for the novelty of the same as for the fair language of French, which was in prose so *well and compendiously set and written*, which methought I understood the *sentence* and

(1) Ibid, pp. 42—43.

(2) Ibid, pp. 38—39.

substance of every matter. "[1] "Thus ought the knights to love together, and each to put his life in adventure for other; for so be they the stronger and the more doubted, like as were the noble knights Joab and Abysay that fought against the Syrians and Ammonites and were so true, that one to that other, that they vanquished their enemies, and were so joined together, that if the Syrians were stronger than that one of them, that other helped him." [2]

In the first example we see a few alliterations and a lot of pairs of synonymous words. In the second example there are didacticism and illustration. Wendelstein says that Caxton sometimes used assonance and rhyme in his translation of 'Charles the Grete.' Some of his examples are : "And there he was received affectuously and vysyted many places devoutely." ; "Whan the Pope had herde thys demaunde he remaunded to Pepyn." [3]

Thus Caxton tried to escape the monotony of the medieval narrative style and get the harmonious uniformity in prose. Here we can find the germ of the Euphuistic style.

The author of 'Utopia' also used alliteration and pairs of synonymous words occasionally in his controversial treatises. Let me take a few examples from 'A Dialogue concernynge Heresyes' :

"For neither wer it a *great matter* for any man in *maner* to giue a grote or twain above the *mene price* for a boke of so *greate profite*, nor for the bysshoppe to geue them all free, wherein he myght serue his dyoces with the cost of x. li., or xx.markes. Which summe, I dare saye, there is no bisshoppe but he wold be glad to bestow above a thing that might do his hole dyoces so *special* a *pleasure* with such a *spiritual profit*." [4]

"And also though holye scripture be, as ye saide whyleere, a medicene for him that is *sick*, and fode for him that is *hole* : yet sith ther is many a body sore soule-sicke that taketh himself for hole,

(1) English Prose ed. by H. Craik, vol. 1. p. 98. (Prologue to the Recueil des Histoires de Troye)

(2) Ibid, p. 106, (The Game and Play of Chess).

(3) Wendelstein : Vorgeschichte des Euphuismus, p. 4.

(4) Skeats : Specimens of English Literature (AD. 1394—1579), p. 187.

and in holy scripture is an whole feast of so much diuers vyands, that after the affection and state of soudry stomakes, one may take *harme* by the selfsame that shall do another *good.* "(1)

Let me pick up some alliterative pairs of words from among the passages of More's 'A Dialogue' selected by Skeats: '*g*ood and *g*odly people', '*g*ay and *g*lorious', '*r*ude and *r*ashe', '*h*urte and *h*arme', '*f*oly and *f*aulte', and some ornamental alliterations : '*l*ewd *l*ad', '*r*ede a litle *r*udely', '*r*everently *r*ed', '*r*eade and have *r*eady', '*l*awe that *l*etted it to be *l*ooked', '*devocion* ····· *despicion*', '*f*astly con*f*yrmed in faith'.

Word-pairs were frequently used by the eminent preachers in the pulpit. They naturally wanted to give a deeper and clearer impression upon the mind of audience by the accumulation of the synonymous words, and some other oratorical devices. Let me take some examples from the sermons of Fisher, Cranmer, and Latimer.

"That man were put in great *peril and jeopardy* that should hang over a very deep pit holden up by a *weak and slender cord or line,* in whose bottom should be most *woode and cruel* beasts of every kind abiding with great desire his falling down, for that intent when he shall fall down anon to devour him, which *line or cord* that he hangeth by should be *holden up and stayed* only by the hands of that man, to whom by his manifold ungentleness he hath *ordered and made* himself as a very enemy. "(2)

"An house made of clay, if it be not oft *renewed and repaired* with putting to of new clay shall at the last fall down. And much more *this house made of flesh, this house of our soul,* this vessel wherein our soul is *holden up and borne about,* but if it be refreshed by oft *feeding and putting to of meat and drink,* within the space of three days it shall *waste and slip away.* We be daily taught by experience how *feeble and frail* man's body is. "(3)

---

(1) Ibid, p. 189.

(2) Craik : English Prose Selection, p. 143. (John Fisher : Dependence upon Divine Mercy).

(3) Ibid, p. 144.

Now from Cranmer: "Thou art in the midst of the sea of worldly wickedness, and therefore thou needest the more of ghostly *succour and comfort.* ····· Thy *wife* provoketh thee to anger, thy *child* giveth thee occasion to take *sorrow and pensiveness,* thine *enemies* lieth in wait for thee, thy *friend* sometime envieth thee, thy neighbour misreporteth thee, or pricketh quarrels against thee, thy *mate or partner* undermineth thee, thy lord *judge or justice* threateneth thee, poverty is painful unto thee, the loss of thy *dear and wellbeloved* causeth thee to mourn; *prosperity* exalteth thee, *adversity* bringeth thee low. Briefly, *so diverse and so manifold* occasions of cares, tribulations, and temptations *besetteth thee and besiegeth thee* round about. Where canst thou have armour or fortress against thine assaults? Where canst thou have salve for thy sores, but of holy scripture?"(1)

From Latimer: "Thei hauke, thei hunt, thei card, they dyce, they pastyme in theyr prelacies with galaunte gentlemen, with theyr daunsinge minyons and with theyr freshe companions, so that ploughing is set a-syde. And by the lordinge and loytryng, preaching and ploughinge is cleane gone. And thus if the ploughemen of the countrey were as negligente in theyr office as prelates be, we shoulde not longe lyue for lacke of sustinaunce. And as it is necessarie for to haue thys ploughinge for the sustentacion of the *bodye*: so muste we haue also the other for the satisfaction of the *soule,* or elles we cannot lyue longe gostly. For as the bodie *wasteth and consumeth* awaye for lacke of *bodily meate*: so doeth the soule pyne away for default of *gostly meate.*"(2)

In the examples above given we see many pairs of synonymous words and some parallelisms and alliterations. It is natural that these learned preachers applied their knowledge of rhetorical devices to their sermons but we must not overlook the influence of the style of the Hebrew literature. In the Old Testament, especially in Psalms and Isaiah, we come across a lot of parallelisms and illustrations. For example:

(1) Craik : English Prose Selections, p. 215. (Cranmer : The Uses of Holy Scripture).

(2) Skeats : Specimens of English Literature, p. 241. (Latimer's Sermon on the Ploughers)

"Blessed is the man that *walketh* not in the counsel of the ungodly,
Nor *standeth* in the way of sinners,
Nor *sitteth* in the seat of the scornful.
But his delight is in the law of the Lord;
And in his law doth he meditate day and night.
And he shall be like a tree planted by the rivers of water,
That bringeth forth his fruit in his season;
His leaf also shall *not wither*;
And whatsoever he doeth shall *prosper*."(1)

"For Zion's sake will I not *hold my peace*,
And for Jerusalem's sake I will not *rest*,
Until the righteousness thereof go forth *as brightness*,
And the salvation thereof *as a lamp that burneth*.
And the Gentiles shall see thy righteousness,
And all kings thy glory:
And thou shalt be called by a new *name*,
Which the mouth of the Lord shall *name*.
Thou shalt also be *a crown of glory* in the hand of the Lord,
And *a royal diadem* in the hand of thy God."(2)

In the New Testament also we can find a lot of parables in Jesus' teachings which would have probably taught these preachers efficacy of illustrations.

Now let us turn to the style of the classical scholars such as Sir John Cheke and Roger Ascham. They endeavoured to to enrich English by taking in the rhetorical devices from the classical languages and raise the style of English to the level of the classics. Let us see some examples from Cheke:

"Ye pretend that partly for God's cause, and partly for the commonwealth's sake, ye do arise, when as yourselves cannot deny; but ye that *in word* God's cause, do break *in deed* God's commandments; and ye that seek the *commonwealth* have destroyed the *commonwealth*: and so ye *mar* that ye would *make*, and *break* that ye would *amend*, because ye neitheir seek anything rightly, nor would amend anything orderly.

(1) Psalm. i, 1—9.
(2) Isaiah, lxii, 1—10.

He that *faulteth, faulteth* against God's ordinance, Who hath *forbidden* all *faults*, and therefore ought again to be punished by God's ordinance, Who is the reformer of *faults*. For He saith, Leave the punishment to me, and I will revenge them."(1)

"Look upon yourselves, after ye have wickedly stept into this horrible kind of treason, do ye not see how many bottomless whirl pool of mischief ye be gulft withal, and what loathsome kinds of rebellion ye be fain to wade through ?

Ye have sent out *in the king's name, against the king's will*, precepts of all kinds, and *without commandment commanded* his subjects, and *unrulily* have *ruled* where ye listed to command, thinking your own fancies the king's commandments, and rebel's lusts in *things* to be right government of *things*, not looking *what should follow by reason* but *what yourselves follow by affection.*"(2)

In the examples given above we can detect some parallel or antithetical words, phrases and clauses, and repetition of the same words. In the style of Cheke these devices are helpful to enforce his style, while in Lyly they sometimes enfeeble his style because of their overburden. Now from Ascham :

"Euphues is he that is *a*pte by goodnes of *w*ite, and *a*pplicable by readines of *w*ill, to learning, hauing all other qualities of the *minde* and partes of the *bodie*, that must an other day serue learning, not trobled, mangled, anb *h*alfed, but sounde, whole, full, and *h*able to do their office : as, a tong, not stammering, or ouer hardlie drawing forth wordes, but plaine, and redie to deliuer the *m*eaning of the *m*ind; a voice, not soft, *weake*, piping, *womannishe*, but audible, *strong* and *manlike*; a countenance, not *werishe and crabbed*, but *faire and cumlie*; a personage, not *wretched and deformed*, but *taule and goodlie* : for surelie a cumlie countenance, with a goodlie stature, geueth credit to learning, and authoritie to the person; otherwise, commonlie, either *open* contempte or *priuie* disfauour

(1) Craik : English Prose Selections, vol. I. p. 260

(2) Ibid, p. 262

doth *hurte*, or *hinder*, both person and learning. And euen as a faire stone requireth to be sette in the finest gold with the best workmanshyp, or else it leseth moch of the Grace and price, euen so excellencye in learning, and namely Diuinitie, ioyned *with* a cumlie personage, is a meruelous Iewell in the world. And how can a cumlie bodie be better employed than to serue the fairest exercise of Goddes greatest gifte, and that is learning? But commonlie the *fairest* bodies are bestowed on the *foulest* purposes."(1)

Here we can find a nearly complete model of Euphuism. We find alliterations, transverse alliteration, antithesis, parallelism and symmetry of phrases, clauses, and sentences. Moreover it is indisputable that Lyly took the title of his book from this passage of Ascham. Comparing this passage with the style of North in his "Diall of Princes" we cannot but say that this is more euphuistic and the better model of the two. It seems as if Lyly wrote his famous novel to illustrate and amplify this passage.

Now let us go on to the style of the Tudor translators. Whibley properly compares them to the bold sea adventurers and pioneers, who sailed the wide ocean of knowledge to discover new worlds of thought and beauty.(2) Throughout the Tudor period a number of translations were produced, most of which were from Latin, Italian, French, and Spanish. Among them Lord Berners' 'Chronicles,' Hoby's 'The Courtier,' and North's 'Lives of the Noble Grecians and Romans' are outstanding. I will take some examples out of them to show their style. From Lord Berners' 'Chronicles':

"Is it not a right noble thing for us, by the *faults and errors* of others, to *amend and erect* our life into better? We should not seek and acquire that other did; but what thing was *most best, most laudable,* and worthily done, we should put before our eyes to follow. Be not the sage counsels of two or three old fathers in a city, town, or country, whom age hath made *wise, discreet,* and *prudent,* far more *praised, lauded,* and dearly *loved* than of the young men? How much more then ought histories to be *commended, praised,* and *loved,* in

(1) Smith G. : Elizabethan Critical Essays, vol. I. pp. 1—2.
(2) The Cambridge History of English Literature, vol. IV. p. 1.

whom is included so many sage counsels, great reasons, and high wisdoms of so innumerable persons, of sundry nations, and of every age, and that in so long space as four or five hundred years. The most profitable thing in this world for the institution of the human life is history. ····· It is the keeper of such things as have been *virtuously done,* and the witness of *evil deeds*; and by the benefit of history all *noble, high,* and *virtuous* acts be immortal. What moved the *strong and fierce* Hercules to enterprise in his life so many great incomparable labours and perils? Certainly nought else but that for his merit immortality might be given to him of all folk."(1)

This example is taken from Lord Berners' preface to the 'Chronicles,' in which we can see many piled-up synonyms, an illustration, and rhetorical questions. But in the text his style is rather simple and unaffected. His Euphuistic style in the 'Golden Boke of Marcus Aurelius,' translation of Guevara's work was already pointed out by Sidney Sidney Lee(2) and so I omitted quoting it here.

Now from North's 'Plutarch's Lives.'

"Such books as yield *p*leasure and *p*rofit, and do both delight and teach, have all that a man can desire why they should be universally liked and allowed of all sorts of men, according to the common saying of the poet Horace :

That he which matches profit with delight,
Doth win the prize in every point aright.

Either of these yield his effect the better, by reason the one runneth with the other, *profiting the more because of the delight,* and *delighting the more because of the profit.* This commendation is most *p*roper to the reading of stories, to have *p*leasure and *p*rofit matched together, which kind of delight and teaching, meeting in this wise arm in arm, hath more allowance then any other kind of writing or invention of man. ····· And like as memory is as a storehouse of men's conceits and devices, without the which the actions of the

(1) Craik : English Prose Selections, vol. I, pp.126—127.

(2) Sidney Lee : Lord Berners and Euphuism, (Early English Text Society Publications, 1883, Part I) Appendix, p. 787.

other two parties should be imperfect, and well-near unprofitable : so it may also be said, that an history is the very treasury of man's life, whereby the notable doings and sayings of men, and the wonderful adventures and strange cases are preserved from the death of forgetfulness. "[1]

The passages above given are taken from the preface of Amyot, French translator. In the text the Euphuistic characteristics can rarely be found. This means that both Lord Berners and North were more euphuistic in their translations of Guevara's book. It follows that the Spanish style exercised stronger influence upon the forming of the Euphuistic style than any other foreign style.

As to Hoby's style I mentioned before, so quotations from his works are omitted here. Then I will pick up a few examples from William Adlington's translation of 'Cupid and Psyche' of Apuleius.

"It suffiseth that we *have seene* her whome it repenteth to *have seene*: neither lette us declare her good fortune to our Father, nor to any other, since as they seeme not happy whose richesse are unknown: So shall she knowe, that she hate sisters (no abjectes) but more worthier than she. But now let us goe *h*ome to our *h*usbandes and poore *h*ouses, and when we are better-instructed lette us returne to suppresse her pryde: so this *evill* counsell pleased these twoo *evill* women, and they hide the treasure whiche Psyches gave them, and tare their hair, renewynge their *false and forged* teares. When their father and mother behelde them *weepe and lament* still, they doubled their *sorrowes and griefes*, but full of yre and farced with envie they toke their voyage homewarde, devisinge the *slaughter and destruction* of their sister."[2]

"Is this an *h*onest thinge? is this *h*onorable to thy parentes? is this reason that thou has *violate and broken* the commandement of thy *m*other and soveraigne *m*istris? And whereas thon shouldest have vexed my enemie with lothsome love, thou hast done contrary: For (beinge but of *tender and unripe* yeeres) thou hast with too licentions appe-

(1) North : Plutarch's Lives, edited by W. H. D. Rouse (Temple Classics), vol. I pp. 6–7.

(2) Adlin'gton : Apuleius' Cupid and Psyches. (Dent) p. 31.

tite embrased my moste mortall foe, to whome I shalbe made a *mother*, and she a *daughter*."(1)

In his translation of 'The golden Ass of Apuleius' also, he shows the same Euphuistic tendency as is shown in the quotations given above. Matthiessen characterizes the Tudor translations as follows: "The structure of their sentences reveals the growing tendencies of the time —— the passionate delight in fullness of expression, the free use of doublets and alliteration, the building up of parallel constructions for the sake of rhythm."(2) These characteristics are not only peculiar to the Tudor translations but common to the style of the Elizabethan prose writers.

So far we have seen so-called prehistory of the Euphuistic style. In 1579, when 'Euphues' was published, two tracts in euphuistic style appeared : one is Stepen Gosson's 'The Schoole of Abuse'; and the other Thomas Lodge's 'Defence of Poetry'. Let me quote some examples from these two works.

"I shoulde tell tales out of schoole and bee *f*erruled for my *f*ault, or hyssed at for a blab, yf I layde all the orders open before your eyes. You are no soner entred but *l*ibertie *l*oosth the reynes and geves you head, *p*lacing you with *p*oetrie in the lowest forme, when his skill is showne too make his scholer as good as ever twangde : he preferres you to *p*yping, from *p*yping to *p*laying, from *p*lay to *p*leasure, from *p*leasure to *s*louth, from *s*louth to *s*leepe, from *s*leepe to *s*inne, from sinne to *d*eath, from *d*eath too the *D*ivel, if you take your learning a*p*ace, and *p*asse through every forme without revolting. Looke not to have me discouse these at large : the crocodile watcheth to take me *t*ardie : whichesoever of them I *t*ouche is a byle : *t*ryppe and goe, for I dare not *t*arry."(3)

"And as some of the players are farre from abuse, so some of their playes are without *r*ebuke, which are easily *r*ememberd, as quickly *re*-

(1) Ibid. p. 59

(2) F. O. Matthiesen : Translation, An Elizabethan Art, p. 4.

(3) Stephen Gosson : The Schoole of Abuse, printed by Shakespeare Society, 1841, pp. 14--15.

ckoned. The two prose bookes played at the Belsavage, where you shall finde never a *w*oorde without *w*itte, never a *l*ine without *p*ith, never a *l*etter *p*laced in vaine. The Jew, and Ptolome, showne at the Bull; the one representing the greedinesse of worldly *ch*users, and bloody mindes of *usurers*; the other very lively describing howe seditious estates with their own devises, false friendes with their owne *s*woords, and rebellious commons in their owne *s*nares are overthrowne; neither with amorous gesture *wounding the eye,* nor with slovenly talk *hurting the eares* of the chast hearers."(1)

These examples show the clear marks of the Euphuistic style : alliterations, antitheses, balances of clauses and sentences, and illustrations. Saintsbury says as follows: "The very short intervals between the appearance of *Euphues* and that of the *School of Abuse* shows that he must rather have mastered the Lylyan style in the same circum stances and situations as Lyly than have directly borrowed it from his fellow at Oxford. Nor does he push such imitation as there is to the extremes which were common, and which in other instances (such as Lodge's answer to his own attack) show the thing to be mainly imitative."(2)

As a reply to Gosson's 'Schoole of Abuse' Lodge published his essay, 'Defence of Poetry' in the same year. Let us take some examples from this work.

"Protogenes can know Apelles by his line though he se him not, and wisemen can consider by the penn of authoritie of the writer thoughe they know him not. The Rubie is discerned by his pale rednes ; and who hath not hard that the Lyon is known by hys Clawes? Though Aesopes *cr*aftie *cr*owe be neuer so *d*eftly *d*ecked, yet his *d*ouble *d*ealing esely *d*esiphered : and though men neuer so *p*erfectly *p*ollish there wrytings with others sentences, yet the simple *truth* wil discouer the shadow of ther follies. ……

*S*eneca, thoughe a *s*toike, would have a poeticall *s*onne, and, amongst the auncientest, *H*omer was no les accompted then *H*umanus deus.

(1) Ibid, pp. 29—30.

(2) Craik : Prose Selections, vol. I, pp. 391—392.

What made Alexander, I pray you, esteme of you so much? why allotted he for his works so curious a closset? was ther no fitter vnderprop for his pillow then a simple pamphelet? in all Darius cofers was there no iewell so costly? Forsoth, my thinks, these two (the one the father of philosophers, the other the cheftaine of chiualrie) were both deceiued if all were as a Gosson would wish them; yf poets paynt naughte but palterie toyes in vearse, their studies tended to foolishnesse, and in all their indeuors they did naught els but *agendo nihil agere.*"[1]

The fact that the two tracts in Euphuistic style appeared in the same year with the publication of 'Euphues' shows clearly that Euphuism is not Lyly's own invention but the historical product of the early Elizabethan prose. But it was Lyly who used the Euphuistic style in the novel and popularized it so much that it became the favourite language of the courtiers of his days. The eulogy of William Webbe echoes the estimation of that age as follows:

"No doubt, if such regarde of our English speeche and curious handling of our verse had beene long since thought vppon, and from time to time been pollished and bettered by men of learning, iudgement, and authority, it would ere this haue matched them (classical authors) in all respects. A manifest example thereof may bee the great good grace and sweet vayne which Eloquence hath attained in our speeche, because it hath had the helpe of such rare and singular wits, as from time to time myght still adde some amendment to the same. Among whom I thinke there is none that will gainsay but Master Iohn Lilly hath deserued moste high commendations, as he which hath stept one steppe further therein then any either before or since he first began the wittie discourse of Euphues. Whose workes, surely in respecte of his singuler eloquence and braue composition of apt words and sentences, let the learned examine and make tryall thereof thorough all the partes of Rhetoricke, in fitte phrases, in pithy sentences, in gallant tropes, in flowing speeche, in plaine sence, and surely

(1) Elizabethan Critical Essays ed. by G. Smith, vol. I. pp. 63—64.

in my iudgement, I thinke he wyll yeelde him that verdict which Quintilian giueth of bothe the best Orators Demosthenes and Tully, that from the one nothing may be taken away, to the other nothing may be added."(1)

Bond, compiler of Lyly's complete works, expesses his evaluation of Lyly's Euphuism as follows : "Euphuism is important, not because it eminently hit the taste of its day, but because it is, if not the earliest, yet the first thorough and consistent attempt in English Literature to practise prose as an art; the first clearly-defined arch in the bridge that spans the gulf between the rambling obscurities of Chaucerian prose, such as The Testament of Love; and the lucid nervous paragraphs of our own essayists. Preceding prose had either paid little attention to form, or, being translation, had been hampered by its original, or else had attained almost by accident to a clarity but partial and half-conscious..... We shall be right in assigning to the Euphuist, as representing and including his special forerunners, North and Pettie, the praise of asserting, with an emphasis hitherto unknown, the absolute importance to prose-writing of the principle of Design. These three, and Lyly in particular, recognized the need of and consistently aimed at, what has been well denominated the quality of mind in style, the treatment of the sentence, not as a haphazard agglomeration of clauses, phrases, and words, but as a piece of literary architecture, whose parts are calculated to minister to the total effect."(2)

After the publication of 'Euphues' in 1579, the vogue of Euphuism lasted till abont 1590. Chief Euphuistic writers during these ten years were Robert Greene, Thomas Lodge and Thomas Nashe. In the early prose works of Greene we can find many examples of the complete Euphuistic style. Let me pick up some examples from his earlier works; From 'Mamillia' (published in 1583) ;

"O Pharicles, Pharicles, what a doubtefull combate dost thon feele in thy minde betweene *f*ancy and *f*ayth, *l*oue and *l*oyaltie, *b*eautie

(1) Elizabethan Critical Essays compiled by G. Smith, vol. I. pp. 255—256.

(2) Lylys' Complete Works ed. by Bond, vol. I. pp. 144—145.

and *b*ountie? shall the *f*lickering assault of *f*ancy ouerthrow the *c*astle of *c*onstancy, shall the *l*ightness of *l*ove violate the *l*eague of *l*oyaltie? shal the *shadow* of *b*ewtie wipe out the *substance* of *b*ounty? shall hope bee of more force then assurance? wilt thou vow thee constant to one, and prooue thy selfe not stedfast to any? the Turtle *ch*useth, but never *ch*angeth; the Swan *l*yketh but never *l*oatheth; the Lyon after he hath entred league with his make, doth never couet a new choyce: these have but only sense, and I am sure thou hast reason and sense, and art more vnruly: they haue but nature for their guide, and yet art *constant*: thou hast *nature* and *nurture*, and thy mind is *mouable*. "(1)

From 'The Tritameron of Love; (published in 1584)," If women in their choice were more *w*edded vnto *w*ealth then to *w*it, and respected more their Louers *p*ossessions then his *p*erson, no doubt an infinite number of Damosels should lead their liues in *more p*lentie and *less p*enurie. But as the softest waxe soonest receiuest impression: as the tender twigge is most easie to bend, and the finest glasse most brittle : so the pure complexion of women is most subiect vnto Love, being quickly inflamed by the force of affection but neuer quenched, like to the Abeston stone which once set on fire neuer be put out.··· ····· The affection of women is alwaies fettered either with *outward b*eautie or *inward b*ountie, either builded on the *p*erfect *com*plexion of the *bodie* or *p*ure *con*stitution of the *mind*: they alwaies waie his *w*orthines and not his *w*ealth, his *c*omelines and not his *c*oine, and rather seeke to settle their minds vpon his vertue then on such fading *p*elfe as is not *p*ermanent."(2)

From 'The Anatomie of Fortune'; (published in 1584)" I see ye *m*easure of loue is to haue no *m*eane and the end to be euerlasting: that to loue is allotted to *all*, but to be happie in loue incident to *few*: why, shall I be so mad to loue Doralicia, or so fraught with ingrateful periurie, as not to like Myrania? the one hath *c*rossed me with bitter *g*irds, the other *c*ourted me with sweete *g*launces: Doralicia

(1) The Huth Libray : Greene's Works ed. by Grosart, vol. Ⅱ. pp. 90—91.

(2) The Huth Library, Greene's Works ed. by Grosart, vol. Ⅲ. pp. 65—66.

hath rewarded me with *d*isdaine, Myrania intreated me with *d*esire: the one hath *s*aued my *life*, the other sought my *death*. O Arbasto, thou seest the *best*, but I feare to follow the *worst*. Alas, I can not but love Doralicia: what then? what resteth for me to *d*oo but to *die* with *p*atience, seeing I can not *liue* with *p*leasure: yea Arbasto, die die rather with a *secret s*carre than an *open s*korne, for thou mayst well *s*ue, but neuer shall thou have good *s*uccesse. And yet Lyons fawne when they are clawed: the most cruell Tygres stoupe when they are tickled: and women, though neuer so obstinate, yeeld when they are courted. There is no pearle so hard, but vynagre breaketh: no dyamond so *s*tonie, but bloud mollifieth, no hart so stiffe, but love weakeneth."(1)

From 'The Carde of Fancie' (published in 1587); "Sonne, (quoth he) there is no greater *d*oubt which *d*ooth more *d*eepely *d*istresse the minde of a younge man, then to *d*etermine with him-selfe what course of life is best to take, for there is such a *con*fused Chaos of *con*trarie *con*ceites in young wits, that whiles they *l*ooke for that they cannot *l*ike, they are *l*ost in such an endlesse *l*aberinth, as neither *ch*oice nor *ch*ance can draw them out to their wished desires, for so many *v*aines so many *v*anities: if *v*ertue *dr*aweth one way, *v*ice *dr*iueth another way: as *p*rofit *p*erswades them, so *p*leasures *p*rouokes them: as *w*it *w*eigheth, *w*ill *w*resteth: if *f*riends counsel them to take this, *f*ancie forceth them to choose that: so that *d*esire so long hangs in *d*oubt, as either they *ch*oose none, or else *ch*aunce on the worst.(2)

From 'Pandosto' (published in 1588): "Fawnia seeing his *f*ace so wel *f*eatured, and each lim so perfectly *f*ramed, began greatly to *p*raise his *p*erfection, commending him so long, till she *f*ound her selfe *f*aultie, and perceiued that if she waded but a little further, she might slippe ouer her shooes: shee therefore seeking to quench that fire which neuer was put out, went home, and fayning her selfe not well at ease, got her to bed: where casting a thousand thoughts in her head, she could not take rest: for if she waked, she began to call

(1) The Huth Library, Greene's Works ed. by Grosart, vol. II. p. 233

(2) The Huth Library, Greene's Works ed. by Grosart vol. IV, pp. 18—19.

to mind his beautie, and she thinking to beguile such thoughts with sleepe, she then dreamed of his perfection: pestered thus with these vnacquainted passions, she passed the night as she could in short slumbers."(1)

"Dorastus, thy *youth* warneth me to preuent the *worst*, and mine *age* to prouide the *best*. Opportunities neglected, are signes of folly: actions measured by time, are seldome bitten with repentance: thou art *young*, and I *olde*: *age* hath taught me that which *youth* cannot yet conceiue. I therefore will counsell thee as a *father*, hoping thou wilt obey as a *child*e. Thou seest my white hayres are blossomes for the grave, and thy freshe colour fruite for time and fortune, so that it behoooueth me to thinke *how to die*, and for thee to care *how to live*."(2)

In 'Menaphon, or Arcadia', which was published in 1589, as was pointed out by Grosart,(3) his style is less euphuistic than in his preceding works. It seems that he wanted to be free from the euphuistic style and try to write after the 'Arcadian' style of Sir Philip Sidney. In spite of his intention we can find out many examples of the euphuistic style in it. Let us see a couple of examples.

"Want is the load stone of affection, distresse forceth deeper than Fortunes frownes, and such as the horse starteth at spurre, so loue is prickt forward with distresse."(4)

"Menaphon, my distressed haps are the resolutions of the Destinies, and the wrongs of my *youth*, are the forerunners of my woes in *age*; my natiue home is my worst nurserie, and my *friends denie* that

(1) The Huth Library, Greene's Works ed. by Grosart, vol. IV, pp. 275 276.

(2) Ibid, p. 271.

(3) The Huth Library, Greene's Worksed. by Grosart, vol. I, pp 106 107. "It is certainly true that 'Menaphon' is less euphuistical than those phamphlets of Greene's that had preceded it; and it is also true that Greene frequently ridicules the style of his master Lylly; but nevertheless the language of 'Menaphon' is far removed from the simplicity of Greene's later works, and if the author can be praised at all, it is perhaps for his endeavour to leave the tutelage of Lylly and to write less articially and less gorgeously."

(4) The Huth Library, Greene's works ed. by Grosart, vol. IV, p. 56

which *strangers* preiudiciallie *grant*: I arriued in Arcady shipwrackt, and Menaphon favouring my sorrowes hath affoorded me succours, for which Samela rest bound, and will prooue thankfull."(1)

Now let us pass to the style of Thomas Lodge and see some examples of his style. As we have seen some examples of his style from his 'Defense of Poetry' let me take some examples from his 'Rosalynde, Euphues Golden Legacie';

"He was no sooner gone, but Aliena and Ganimede went and *f*olded their *f*lockes, and taking vp their hookes, their *b*agges, and their *b*ottles, *h*ied *h*omeward. By the waye, Aliena to make the time seeme short, began to prattle with Ganimede thus; I haue heard them say, that what the *F*ate forepoint, that *F*ortune *p*ricketh downe with a *p*eriod, that the *s*tarres are *s*ticklers in Venus Court, and *d*esire hangs at the heele of *D*estenie; if it be so, then by all probable coniectures, this *m*atch will be a *m*arriage: for if *A*ugurisme be *a*uthenticall, or the *d*euines *d*oomes principles, it cannot bee but such a shadowe portends the issue of a substaunce, for to that ende did the Gods force the *con*ceipt of this Eglogue, that they might discouer the ensuing *con*sent of your affections."(2)

"Ay me, now I see, and sorrowing sigh to see that Dianaes *L*awrells are harbours for Venus Doues, that there as well through the *L*awnes, wantons as chast ones; that Calisto be she neuer so charie, will cast one amorous eye at courting Ioue: that Diana her self will change her *sha*pe, but shee will honour Loue in a *sha*dow: that maidens eyes be they as *hard* as Diamonds, yet Cupide hath drugs to make them more *pliable* than waxe. See Alinda, howe Fortune and Loue haue *in*terleagued themselues to be thy foes: and to make thee their sub*iect* or els an ab*iect*, have *in*ueigled thy sight with a most beautiful ob*iect*. Alate thou didst hold Venus for a *g*iglot, not a *g*oddesse; and now thou shalt be forst to sue suppliant to her Deitie."(3)

Now let us go on to Nashe. He was proud of the uniqueness of

(1) Ibid, pp, 62–53.

(2) The Variorum Shakespeare, 'As You Like It; p. 357.

(3) Ibid, p. 364.

his style saying, "This I will proudly boast that the vaine which I haue is of my owne begetting, and cals no man father in England but my selfe, neyther *Euphues*, nor *Greene*. Not *Tarlton* nor *Greene* but haue beene contented to let my simple iudgement ouerrule them in some matters of wit. *Euphues* I readd when I was a little ape in Cambridge, and then I thought it was *Ipse ille*; it may be excellent good for ought I know, for I lookt not on it this ten yeare: but to imitate it I abhorre, otherwise than it imitates *Plutarch*, Ouid, and the choisest Latine Authors."(1) But we can find out his apprenticeship under "Euphues" in his early works, especially in his first work, "The Anatomie of Absurditie." Let me take some examples.

"Good counsaile is neuer *re*membred nor *re*spected, till men haue giuen their *f*arewell to *f*elicitie, and haue beene ouerwhelmed in the extremitie of aduersitie. Young men thinke it a disgrace to youth, to embrace the studie of age, counting their *f*athers *f*ooles while they striue to make them wise, *cas*ting that away at a *cast* at *d*ice, which co*st* theyr *d*addes a yeares toyle, spending that in their Veluets, which was *r*akt vppe in a *R*ussette coate: so that their *r*euenewes *r*ackt, and their *r*ents *r*aised to the vttermost, is scarce inough to maintaine one's *r*uf*f*ling pride, which was wont to be manie poore mens *r*elie*f*e."(2)

"I commende their *w*itte, not their *w*antonness, their *l*earning, not their *l*ust: yet euen as the *B*ee out of the *b*itterest flowers, and sharpest thistles gathers honey, so out of the *f*ilthiest *F*ables, may profitable knowledge be sucked and selected."(3)

"It is a *com*mon *com*plaint, that more perrish with the surfet then with *s*worde, which many haue *f*ollowed so *f*arre, that to the *re*couering *re*medie of this surfeting maladie, they haue *re*strained a healthfull *d*iet to two or three *d*ishes: *d*eeming our *d*igestion would be better, if our *d*ishes were fewer."(4)

(1) Elizabethan Critical Essays, ed. by G. Smith, vol. I, p. 243.

(2) The Huth Library, Nashe's Woks, vol. I. pp. 47– 48.

(3) Ibid, p. 43.

(4) The Huth Library, Nashe's Works, vol. I. pp. 57 58

Francis Mere's 'Palladis Tamia' also reveals some euphuistic structures as follows :

"As in a Vine clusters of grapes are often hidde under the broad and spacious leaues: so in deepe conceited and well couched poems, *f*igures and *f*ables, many things verie profitable to be knowne, do passe by a yong scholler. ····· As a Bee gathereth the *sweetest* and *mildest* honie from the *bitterest* flowers and *sharpest* thornes: so some profite may bee extracted out of obscene and wanton Poems and fables.·····As *M*andrake growing neare Vines doth *m*ake the wine more *m*ild: so philosophie bordering vppon poetrie dooth make the knowledge of it more *m*oderate.·····As *p*oyson mixt with meate is verie deadlie: so lasciuiousnesse and *p*etulancie in *p*oetrie mixt with *p*rofitable and *p*leasing matters is very *p*estilent."(1)

It required the genius of Shakespeare for the Euphuistic style to attain the level of the grand style. Shakespeare often utilized it in the witty discourses of the courtiers in his works. Discussion about the influence of the Euphuistic style upon Shakespeare will make another dissertation, so I leave it to the next treatise.

(1) Elizabethan Critical Essays, ed. by G. Smith, vol. I. p.309.

Bibliography

Apuleius' 'Cupid and Psyche' trans. by W. Adlington (The Temple classics, Dent, 1903)

Aristotle : 'Rhetorica' trans. by Roberts, W. R. (Oxford 1924)

Ascham, Roger : 'The Schoolmaster' (Arber's Reprint)
'Toxophilus' (Arber's Reprint)

The Bible in the Authorized Version

Bond, R. W. : Introductory Essays in the Complete Works of J. Lyly (Oxford 1902)

Castiglione : 'The Courtier' trans. by Sir T. Hoby (Everyman's Lib.)

Child, C.G. : John Lyly and Euphuism (Münchener Beitrage VII 1894)

Cicero : Orations trans. by C. D. Young. (Bohn's Library, London 1913)

Craik, H. (ed.) : English Prose Selections, vol. I.

Ermatinger, E. : Zeitstil und Persönlichkeitstil (Deutsche Vierterjahrs-schrift 1926)

Gordon, C. : Shakespeare's English (S.P. E. Tract XXIX)

Gosson, S. : The School of Abuse (Shakespeare's Society 1841)

Greene, R. : The Complete Works (The Huth Library)

Guazzo : 'The Civile Conversation' trans. by Pettie (London 1586)

Guevara : 'The Diall of Princes' trans. by North (The Scholar's Library, 1919)

Jeffery, V. M. : John Lyly and the Italian Renaissance (Paris 1929)

Krapp, G. P. : The Rise of English Literary Prose (Oxford 1915)

Landmann, F. : Der Euphuismus, sein Wesen, seine Quelle, seine Geschichte. (Giessen 1881)

〃 : Euphuism (New Shakespeare Society Transactions, 1880—1886)

Lee, S. : Lord Berners and Euphuism (Early English Text Soc. publications Part II, 1883.)

Lyly, J. : The Complete Works ed. by R. W. Bond (Oxford 1902)

Lodge, T. : Rosalynde (Appendix to 'As You Like It', The Variorum Shakespeare)

Matthiesen, F. O. : Translation, An Elizabethan Art (New York, 1931)

Morley, H. : On Euphuism (Quarterly Review 1861)

Murry, J. M. : The Problem of Style (Oxford 1930)

Nashe, T. : The Complete Works ed. by Grosart (The Huth Library)

Norden, E. : Die antike Kunst-Rrosa (Leipzig 1898)

North, T. : Plutarch's Lives (The Temple Classics, Dent, 1899)

Quintilian's, 'Institute of Oratory' trans. by I. S. Watson (London, 1910)

Saintsbury, G. : Shakespeare and the Grand Style (Essays and Studies, vol. I. 1910)

〃 : Elizabethan Literature (Macmillan, 1901)

〃 : LociCritici (Ginn, Boston 1903)

Skeat, W. W.(ed. : Specimens of English Literature (Oxford, 1917)

Smith, G.(ed : Elizabethan Critical Essays (Oxford, 1904)

Tilley, M. P. : Elizabethan Proverb Lore in Lyly's Euphues and in Pettie's 'Petite Pallace' (Macmillan, Nev York, 1926)

Wendelstein, L. : Vorgeschiche des Euphuismus (Halle, 1902)

Weymouth, R. F. : On Euphuism (Philol. Soc. Trans. Part Ⅱ. 1870—2)

Whibley, C. : Translators (The Cambridge History of English Literature, vol Ⅳ)

Wilson, J. D. : John Lyly (Macmillan aud Bowes 1905)